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America's Most Famous Summer Theatre

Dennis on Cape Cod
Massachusetts

Thirtieth Season

Week of August 27, 1956

Sandpiper Restaurant

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THE CAPE PLAYBILL

Vol. 8 No. 9 Week of August 27, 1956

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., The Falmouth Playhouse, Coonamessett, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

THE CURTAIN DESCENDS

For many years now we have all cherished the dream of a vigorous, flourishing theatre with its roots imbedded in the rich American soil beyond Broadway and independent of the fixed laws which govern survival or failure in the modern theatre.

We sincerely believe that this dream has reached fruition because of the earnest support of you, our subscribers, patrons and theatregoers. During this season we have offered summer playgoers a diversified nine weeks of distinguished summer theatre entertainment. Each week has brought forth an exciting aggregation of important theatrical satellites delighting the tastes of all discerning devotees.

For all of us it has been a rich and rewarding season. A season steeped in the rich heritage of the theatre. Many of the theatres greatest personages have trod the boards these past nine weeks and have added their names to the illustrious roster of "America's Most Famous Summer Theatre."

From the very dawn of civilization, dramatic talent, in some shape or other, has been continually reproduced.

Somehow it gets through. Perhaps the theatre is lucky. Perhaps as ambiguous as it may seem, the theatre never grows old at all. Perhaps it is eternal youth. In its wisdom it has learned that the great virtue of life is in giving. What is meant is that the theatre has the shortsightedness and impetuosity of youth and the wisdom of age. Youth begins to grow old when it makes its first mistake. There is no medium which makes more mistakes than the theatre, but in its wisdom it takes these in stride.

And unlike other professions men and women grow young in the theatre. They step from juvenile or ingenue to character in a night. Indeed, no art force, in a perpetual creative mood as it is, grows old; poetry, music, drama, sculpture, painting, architecture. The play, nevertheless, must go on, has gone on thus, through the ages, a combination of genius, physical endowment and circumstance.

We believe that so long as there are people in the world who can enjoy the emotional and intellectual contact with the voice of their poets and dramatists through the medium of fine actors in a building set aside for that purpose, that no mechanical medium can take the place of the stage.

And so on the eve of our departure may we leave one thought. The stage is just inside the charmed portals whose key is talent, genius and labor. In no other profession in life is recompense and acquittal so liberal as the dramatic art gives to its votaries. The demand for good actors far exceeds the supply and millions of people are ready to welcome the true artist. The dramatic instinct is inherent in Man. Now that the higher civilization recognizes the actor, the peer of the finest, and the art of portraying the passions of humanity the most refined, so it is the wish that those gifted with the histrionic traits may find fame and fortune, at this the "Cradle of the Stars."

THIS WEEK IN PAST SEASONS

1927—**"The Duchess Decides"** with Janet Beecher.
1928—**"Clarence"** with Elizabeth Allen.
1929—**"You Never Can Tell"** with Lloyd Nolan and Bette Davis.
1930—**"Devil's Disciple"** with Tom Powers.
1931—Grace George in **"A Golden Cinderella".**
1932—Cynthia Latham in **"Who'll Take Papa".**
1933—**"Talent"** with Edith Barrett.
1934—**"Round Trip"** with Katherine Emery, Anne Revere.
1935—**"Ah, Wilderness"** with J. C. Nugent.
1936—**"Co-Respondent Unknown"** with Peggy Conklin and James Rennie.
1937—Erika Mann and Michael Loring in **"New Faces of 1937".**
1938—Jean Muir and Mary Brian in **"French Without Tears".**
1939—Sally Eilers in **"Kiss the Boys Goodbye".**
1940—Eva LeGallienne in **"Mary, Mary Quite Contrary".**
1941—Tallulah Bankhead in **"Her Cardboard Lover".**
1942—Lili Damita in **"Philadelphia Story".**
1946—Gene Raymond in **"The Man In Possession".**
1947—Zasu Pitts in **"The Late Christopher Bean".**
1948—Joan Caulfield in **"The Voice of the Turtle".**
1949—Edward Everett Horton in **"Present Laughter".**
1950—Francis Lederer and Nancy Guild in **"The Silver Whistle".**
1951—Estelle Winwood and Vanessa Brown in **"A Door to a Room".**
1952—**"An Evening with Beatrice Lillie"** with Reginald Gardiner.
1953—Richard Arlen in **"Mr. Roberts".**
1954—**"The Show Off"** with Joe E. Brown.
1955—Claudette Colbert in **"A Mighty Man Is He".**

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You are dining in the authentic old Cape Cod atmosphere at the Christopher Ryder House, the most detailed plans of which were prepared by the Historic American Buildings Survey and are now preserved in the Library of Congress, copies of which are on display in the front hall of the old house.

This house is said to have been built in 1809 by Christopher Ryder, but the exact date disappeared with the destruction of most of the early records in the Barnstable County Court House fire. Christopher Ryder's ancestor, John Ryder, bought the present site and its surrounding area in 1713 from William Nickerson who had originally acquired it from the Indians as part of a large tract whose boundaries included the present town of Chatham.

Descendants of Christopher Ryder have corroborated the fact that he hand carved, while at sea, the beautiful cornices, mantels and dados in the front parlors and bedrooms. Hired carpenters who helped in the construction of the building traveled each day by horse and cart from Harwich, some six miles distant, to work from 6 a.m. to 6 p.m. for one dollar per day.

Your hosts, Donald and Louise Kastner, acquired the original Christopher Ryder House with the intentions of creating one of the finest possible dining places. To assure its restoration to its original beauty and the authentic reproduction of neces-

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sary additions, the architect with the help of old plans has meticulously carried out their intention to the smallest detail, the result being a perfect restoration of the typical "Captain's House" at the period of its occupancy.

The shop in the BARN has many antiques, unusual decorative accessories and table appointments which contributed to the selection of the Christopher Ryder House for a National Award as one of the country's most outstanding restaurants. There is a display of nautical antiques—something the men won't want to miss. The Interior Decorating Shop-in-the-barn has many distinctive hand blocked wallpapers and fabrics, carpets, lamps, pictures and other home accessories.

Open daily noon to 1 a.m. Luncheon—noon to 5:30 p.m. Dinner—5:45 to 10:15 p.m. from $2.95. Chidren's menu—a feature—$1.75 . . . Dancing nightly—in the garden beneath the stars where snacks from the charcoal grill are served until 1 a.m. . . . Jam Sessions—for Jazz Connoisseurs every Friday afternoon at 2 p.m.

* * *

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Florence figurines: each one is named and copyrighted, no duplicates here; Music boxes from $6.95 to $30.; Leather goods; Sterling silver: charm bracelets with cranberry scoop at $5.; Olde Thompson pepper mills in red wood, milk glass, brass, pottery—a dozen different materials.

Colonial Lamps: Most attractive and unusual is the black and gold Tole lamp at $21.50, or lamps with antique bracelets for wall pinning . . . Hanover Glass: overlay and hand engraved martini pitcher with glasses from $8 . . . Royal Chelsea bone china: cups and saucers; unique individual sugar and creamers, copies of the old fashion wash basin and water job at $4.25.

Elegance in pewter by Royal Holland, by appointment, Pewterer to the House of Orange: nut bowl at $5 . . . more interesting, copies of Mayor's welcome jug, used by the Mayor of Amsterdam for ceremonial wines . . . these are priced at $8.

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1. You are familiar with the story of NATHAN HALE. What American matinee idol created the part on the stage?
2. What were Lillian Russell's hobbies?
3. Who played the male lead in "Green Goddess"?
4. The top price for a production at the Cape Playhouse today is $3.85. What was the top price for a Broadway show in 1900?
5. What O'Neill play, which did not run with success on Broadway several years ago, is meeting with success in the current off-Broadway season?
6. "Battle of Angels" never got to Broadway but the author did—who is he?
7. Two well-known actresses appeared in the harum-scarum farce "Up In Mabel's Room". Who were they?
8. What famous dance team appeared in "Watch Your Step" in 1914?
9. Who were the stars of O'Neill's prodigious drama "Strange Interlude"?
10. Can you name the play Margaret Sullavan made her New York debut in?

ANSWERS TO DRAMA QUIZ

1. Nat C. Goodwin.
2. She had a passion for vegetable growing and chinese porcelains.
3. George Arliss.
4. $4.00 for plays and $6.00 for musicals.
5. "The Iceman Cometh".
6. Tennessee Williams.
7. Hazel Dawn and Enid Markey.
8. Vernon and Irene Castle.
9. Glenn Anders and Lynn Fontanne.
10. "A Modern Virgin".

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AMERICAN THEATRE WING

The American Theater Wing, under the joint sponsorship of the Raymond Moore Foundation, and the Cape Playhouse, is presenting John Galsworthy's "Escape" on the afternoons of Tuesday, Aug. 28, and Thursday, Aug. 30, at the Cape Playhouse in Dennis. Miss Vera Allen, well-known radio, television and stage actress, is the director of the second production of the Workshop group, and all friends of the Cape Playhouse are cordially invited to attend either of the two presentations.

The American Theatre Wing Workshop

sponsored by the Raymond Moore Foundation
and the Cape Playhouse

cordially invites you and your friends to attend a production of

"ESCAPE"

by John Galsworthy

at 2:30 o'clock in the Cape Playhouse

on the afternoons of Tuesday, Aug. 28, and Thursday, Aug. 30

The admission is free

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Lillian Stewart ..... Admin. Asst.
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H. Leonard Valway ..... Asst. Treasurer
June Kirkbride ..... Press Associate
Woodruff Price ..... House Manager

TECHNICAL

Helen Pond ..... Scenic Designer
Herbert Senn ..... Scenic Designer
James Franciscus ..... Stage Manager
Doris O'Donnell ..... Production Asst.
Noel Hill ..... Carpenter
Thomas Garrett ..... Lighting Designer
Patricia Schultz ..... Properties
Irene Fagan ..... Costumiere
Stephen Borden ..... General Technician
Richard G. Schulze ..... Gen. Technician

Edward O. Lutz, C.P.A. ..... Auditor

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All Seats Reserved — No Sunday Performances

Prices—Evenings: $3.85 to $1.10 (Tax Incl.)
Matinees: $3.50 to $1.10 (Tax Incl.)
Box Office open from 10:00 a.m. to 9:30 p.m. daily except Sunday
Ticket reservations will be held until 5:00 p.m. Evenings
and 1:00 p.m. Matinees

Monday, August 27 - Saturday, September 1

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TALLULAH BANKHEAD

in

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with

JAMES KIRKWOOD

SHEILA SMITH DON CRICHTON BOB BAKANIC

and THE MARTINS

Musical Direction by PETER HOWARD and TED GRAHAM

Production Stage Manager PETER PELL

Production Associate CHRISTOPHER HEWETT

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SKETCHES and MUSICAL NUMBERS

ACT I

"TALLULAH" ..... Music by Hugh Martin
Lyrics by Timothy Gray
Don Crichton, Timothy Gray, Bob Bakanic, Don McKay

"I'VE HEARD A LOT ABOUT YOU" ..... Lyrics by Marshall Barer
Music by Dean Fuller
TALLULAH BANKHEAD

"EXPLANATION" ..... by Bob Van Scoyk
James Kirkwood

"REVUE HOEDOWN" ..... Lyrics by Timothy Gray and Jerry de Bono
Music by Dolores Clamen
The Martins

"MADAME PRESIDENT" ..... by Paul Keyes

Jim Kane	James Kirkwood
Repair Man	Bob Bakanic
Secretary	Don Crichton
The President	TALLULAH BANKHEAD
1st Reporter	Timothy Gray
2nd Reporter	Don McKay

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OF AMERICA

THIS IS ACTORS' FUND WEEK. For more than 74 years THE ACTORS' FUND OF AMERICA has been taking care of the sick, needy and aged in the Theatrical Profession.

The performer, whenever called upon in times of local, national and international stress, through fire, flood and famine, gives away the only commodity he has to sell—his TALENT—in order to help the less fortunate members of society.

However, there comes a time in the performer's career when he himself requires care. This is when THE ACTORS' FUND goes into immediate action by supplying him, as the case may be, with food, clothing, shelter, medical aid, direct relief and eventually decent burial.

Last year this cost THE ACTORS' FUND $369,894.50. Each year an appeal is made to theatre patrons for funds to help carry on this great humanitarian work. This appeal is being made in your theatre as well as in every legitimate theatre in our nation. ACTORS' FUND BREAD-BASKETS will be passed among you. We ask you to open your hearts and your pocketbooks. Please put some DOUGH in the ACTORS' FUND BREAD-BASKET.

Those who wish to mail donation may do so by filling in below and making check or money order payable to THE ACTORS' FUND OF AMERICA. All contributions are TAX DEDUCTIBLE.

THE ACTORS' FUND OF AMERICA
1619 Broadway, New York 19, N. Y.
Gentlemen:

I should like to join other theatre patrons in donating to the ACTORS' FUND BREAD-BASKET Campaign.

Enclosed please find $.....

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Sheila Smith

"AT HOME WITH TALLULAH" ..... by Paul Keyes
James Kirkwood
TALLULAH BANKHEAD

"COME OF AGE" ..... Lyrics by Timothy Gray and Jerry de Bono
Music by Dolores Clamen
The Boy ..... Don McKay
The Girl ..... Gwen Harmon
The Housewife ..... Sheila Smith

"THE WALTZ" ..... by Dorothy Parker
Music by Dean Fuller
TALLULAH BANKHEAD

"DRY BONES" ..... Traditional
Additional Lyrics by Timothy Gray
The Martins

"THE MAGNIFICENT DOOWKRIK"
announced by Gwen Harmon
James Kirkwood

"GOODBYE CHARLIE CHARLESTON" ..... Lyrics by Marshall Barer
Music by Murray Grand
TALLULAH BANKHEAD
Don Crichton and the Company

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ACT II

"KALEIDESCOPE" ..... Lyrics by Timothy Gray and Jerry de Bono
Music by Dolores Clamen

The Martins

"BREAKFAST FOR ONE" ..... by Joseph Stein, Danny and Neil Simon

TALLULAH BANKHEAD

"TWO FOR NOTHING"

Timothy Gray and James Kirkwood

"IT'S SUMMER AGAIN" ..... Lyrics by David Rogers
Music by Jerry Alters

Sung and Danced by Sheila Smith and Don Crichton

"GET BACK IN THE TRUNK" ..... Lyrics by Marshall Barer
Music by Murray Grand

James Kirkwood

Managers ..... Don Crichton, Bob Bakanic

"LOVE AND THIMBLES PETER" ..... by Patricia Coleman
Music by Peter Howard

Peter Pan ..... TALLULAH BANKHEAD
Wendy ..... Preshy Marker
Nana ..... Sheila Smith
Michael ..... Don McKay
John ..... Timothy Gray

"GO AWAY" ..... Lyrics by Timothy Gray and Jerry de Bono
Music by Dolores Clamen

Don Crichton

Stage Door Man ..... Bob Bakanic

"THE KITE" ..... Lyrics by Timothy Gray and Jerry de Bono
Music by Dolores Clamen

Freddie ..... Timothy Gray
Mother ..... Sheila Smith

"FRIDAY"

James Kirkwood, Bob Bakanic and Don McKay

"I DON'T WANT TO BE HURT AGAIN" ..... Lyrics by Eric Maschwitz
Music by Jack Strachey

TALLULAH BANKHEAD

"THE READERS DIGEST" ..... by Richard Maurey

James Kirkwood

"TRENCHCOAT" ..... Lyrics and Music by Sheldon Harnick

The Martins

"THE SUBWAY"

TALLULAH BANKHEAD

"THIS WAY OUT" ..... Lyrics by Timothy Gray and Jerry de Bono
Music by Dolores Clamen

TALLULAH BANKHEAD
And the Entire Company

☆ TONIGHT AT 8:30 ☆

TALLULAH BANKHEAD. In the years that have vanished since Miss Bankhead fled Alabama for the enchantments of New York's Algonquin Hotel, she has successively parsed and patroled the theatre, the screen, the microphones, TV's cameras, the lecture platform, taking time out a semester back to spin her autobiography, a work called, of all things, "Tallulah". Following four years of sporadic employment in Manhattan's odeons, Miss Bankhead took to the deep in a bleak January day in 1923, six weeks hence had her London christening in "The Dancer". For the next eight years she was the toast of Soho and the Strand, in the West End raised many a hue and cry with vibrant demonstrations in "The Green Hat", "Fallen Angels", "The Gold Diggers", "Lady of the Camellias", "They Knew What They Wanted", "Let Us Be Gay" and "Her Cardboard Lover", to cite but a few of her triumphs on the Thames.

Baited by a voluptuous bid from Paramount Pictures, Miss Bankhead ended her exile in 1931. The six films she made for Paramount established her solvency and enhanced the lustre of her personality, but there is no need to name them here since her regard for these vehicles ranges from mild to morose. Back on the New York stage in March of '33 ("Forsaking All Others") Miss Bankhead was cheered by the reviewers, save when she grappled with Shakespeare's Cleopatra, even when they found the plays which she sought to redeem something South of Sheridan and Shaw. Creating the role of Regina Giddens in Lillian Hellman's "The Little Foxes" in '39, she reached her full dramatic potential, all hands agreeing that at last she had a play worthy of her mettle. Four years later her Sabina in Thornton Wilder's "The Skin of Our Teeth" caused these same reviewers to tatter their Thesaurus. To confirm their enthusiasm they voted her performance the best of the year. Shortly thereafter the New York screen critics voted her performance in Alfred Hitchcock's "Lifeboat" as the best of its season. In recent years Miss Bankhead has been seen in "Private Lives", "Foolish Notion", "Dear Charles", and, this past season, gave a notable interpretation of Blanche Dubois in "A Streetcar Named Desire". Miss Bankhead rescued radio from the abyss in her two seasons as mistress of the revels for "The Big Show", and in her television appearances has demonstrated that the camera has yet to be fashioned that can cower her. Nonchalant, fascinated by danger and the challenge of the unknown, three times she has entertained the wastrels who flower and fester in the Las Vegas casinos.

JAMES KIRKWOOD is eminently qualified for any role he choses to undertake in the theatre. An actor who has continually distinguished himself for outstanding performances in the Broadway productions of "Junior Miss", "Small Wonder", and "Dance Me a Song" he has also ap-

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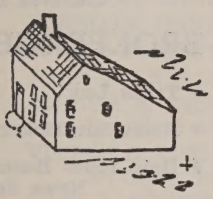

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peared to great acclaim on many of video's most prominent productions including the Garry Moore Show, G. E. Summer Theatre, "Theatre U.S.A.", Kate Smith Show, Ed Sullivan Show, "Broadway TV Theatre", "Henry Aldrich Show", Faye Emerso Show, and over two hundred other productions. He is currently going into his third year as 'Micky Emerson' featured on "Valiant Lady" for CBS-TV, coast to coast. On tour, Mr. Kirkwood has starred in "Joan of Lorraine" and "Call Me Madame", and has appeared at many outstanding summer theatres including Lambertville, Asbury Park, Oakdale, Buck's County Playhouse, Seacliff, and Dallas. Not content with superlative portrayals in two of the lively arts, he has also done extensive radio work, and as half of the team of Jim Kirkwood and Lee Goodman he has appeared in all the number one nightclubs in this country, as well as the Embassy Club in London.

SHEILA SMITH made her professional debut in 1947 in the corps de ballet of the "Merry Widow". She attended Kent University where she majored in Theatre and violin. She went to the Cleveland Playhouse where her early training was received, and as staff actress her outstanding roles were in "Darkness at Noon", "Mid-Summer Night's Dream", and "Love of Four Colonels". Miss Smith has performed for nine summers in music tents and amphitheatres. Since arriving in New York ten months ago she played the top feminine role in the NBC presentation, "The Man Who Knew Lincoln" with Raymond Massey, has performed on Tonight in verious capacities and a major role in the Equity Library musical "Best Foot Forward". More recently she has been seen on TV as the dancing Del Monte Pineapple Girl.

DON CRICHTON was also a member of the "Ziegfeld Follies" cast with Miss Bankhead. Previously he played a nightclub engagement at Las Vegas. Broadway audiences have seen him in "Hazel Flagg". Aside from doing some MGM movies, he has been seen on most of the major network TV shows.

BOB BAKANIC was seen this past season in the successful revue at the Phoenix Theatre, "Phoenix '55". Broadway audiences saw him a few seasons back in the musical based on Booth Tarkington's play "Seventeen". Bob has performed on the General Motors industrial show and has been seen on all the major TV networks.

THE MARTINS, (Timothy Gray, Preshy Marker, Don McKay, Gwen Harmon). The group was organized by Timothy Gray, who also wrote several of the numbers used in "Welcome, Darlings". With the exception of Don McKay all the members of the group were in the "Ziegfeld Follies". Don came from Hollywood to join the group and has sung in several of the Las Vegas clubs and recently worked with Judy Garland in "A Star is Born". Timothy Gray wrote a revue which played London and he appeared there himself. Gwen Harmon also a member of the "Ziegfeld Follies" company was Miss Alabama of 1952. Preshy Marker, a Vassar graduate, sang with Fred Waring and his Pennsylvanians on television and on Broadway and appeared with Mr. Waring in "Hear, Hear". The name, "The Martins" comes from a group organized several years ago by Hugh Martin. Timothy Gray with Hugh Martin provided the score for "Love from Judy" which ran in London for four years.

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ACKNOWLEDGMENTS

The Cape Playhouse wishes to express its sincere appreciation to the following for furnishings and incidental properties: Costumes by Manhattan Costume Company of New York; Miss Bankhead's Peter Pan costume designed by Robert Mackintosh, executed by Brook's Costume Company of New York; Miss Bankhead's mink coat by Ben Mandel of New York. Player's Inn, Dennis; Lichti's, Dennis; Wood Shed, Brewster; Dean's Radio Shop, Hyannis; Telephone Co., Hyannis; Mrs. Bickford, Dennis; Mrs. Allen, Brewster; "Old House", Buzzards Bay; Jack & Harry's, Hyannis; Mrs. Alice Walsh, Dennisport; Pfeiffers Antiques, Yarmouth; Clark Nursery, Yarmouth.

The Cape Playhouse also wishes to express its sincerest appreciation for the courtesy and consideration of the following who have throughout the '56 season contributed so generously to settings: Mr. and Mrs. Roland E. Allen, Brewster; Kay Berrien, Dennis; Brewster Inn, Brewster; Cape Cod Furniture, Hyannis; Dean's Radio Store, Hyannis; R. E. Eldred Antiques, East Dennis; Gold Coast, Brewster; Mrs. James Gripp, Dennis; Kenney's Sport Shop, Hyannis; Highfield Theatre, Falmouth; Hyannis Jewelry Store, Hyannis; Hyannis Telephone Co., Hyannis; Jack & Harry's, Hyannis; C. Johnson, Plumber, Dennis; Lichti's, Dennis; Old House, Buzzards Bay; Mrs. Jessica Perry, Dennis; Mitzi Peterson, Dennis; Pfeiffer Antiques, Yarmouth; Players Inn, Dennis; Playhouse Restaurant, Dennis; Potter Real Estate, Dennis; Prada Antiques, Sagamore; Wright Rockwood, Osterville; Ryder Girl, Harwich; Scargo Manor, Dennis; Smalloff & Haines, Hyannis; Terpo's Soda Shop, Dennis; Mrs. Alice Walsh, Dennisport; Hope Lane Antiques, Dennis; Windswept, Dennis; Mr. E. Whittemore, Dennis; Yarmouth Greenhouse, Yarmouth.

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A non-profit corporation for educational and charitable purposes, chartered by the Commonwealth of Masachusetts in 1948, and organized pursuant to the will of the late Raymond Moore who founded the Playhouse in 1927.

The Foundation owns the controlling interest in the Cape Playhouse. It also owns the Cape Cinema, the Cape Playhouse Restaurant and the Art Center.

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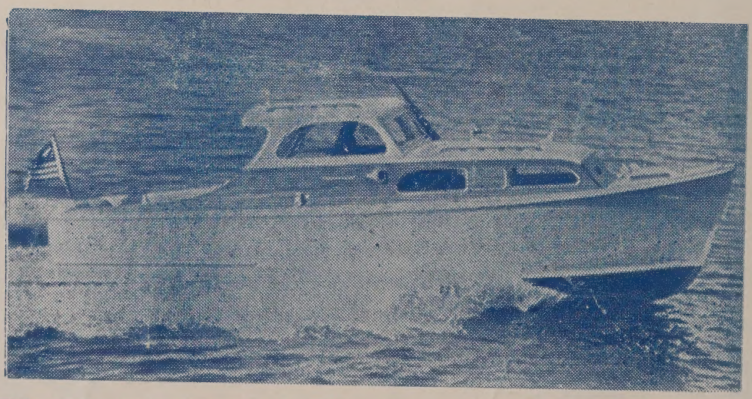

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